

Hollywood

the supplement

meets

Mahatma



"Why are you arresting this man — he just stopped a revolution."

Nehru

by Julian Samuel

Gandhi produced and directed by Richard Attenborough now showing throughout Canada and the USA purports to reveal the personal life of Mahatma Gandhi. The film starts at the end of Gandhi's life then circling back to the beginning of his life as a young Asian lawyer in South Africa.

Attenborough outlines the role Gandhi played in resisting the racist policies of the South African regime against Asians. However, early black struggle is not shown in this film, nor its relation to the Asian struggle.

The film depicts him as a spirited figure, who at the beginning of the early 1900's launches into the supposed movement for independence in India. We follow his life up to the partition of India (1947) into West Pakistan (now Pakistan), India and East Pakistan (now Bangladesh).

The myth goes that the British, with the help of Lord Mountbatten (then ex-colonizer of Burma), "gave" India her "freedom." We are led to believe that India became an independent country when the British left to fight the war on the home-front. But for the poor and feudally oppressed the "transfer of power" merely meant that the colour of the ruling class changed from pinkish-white to imperial-brown. Bronzing of the ruling classes is no substitute for the social, political and economic changes needed for one of the poorest countries in the world.

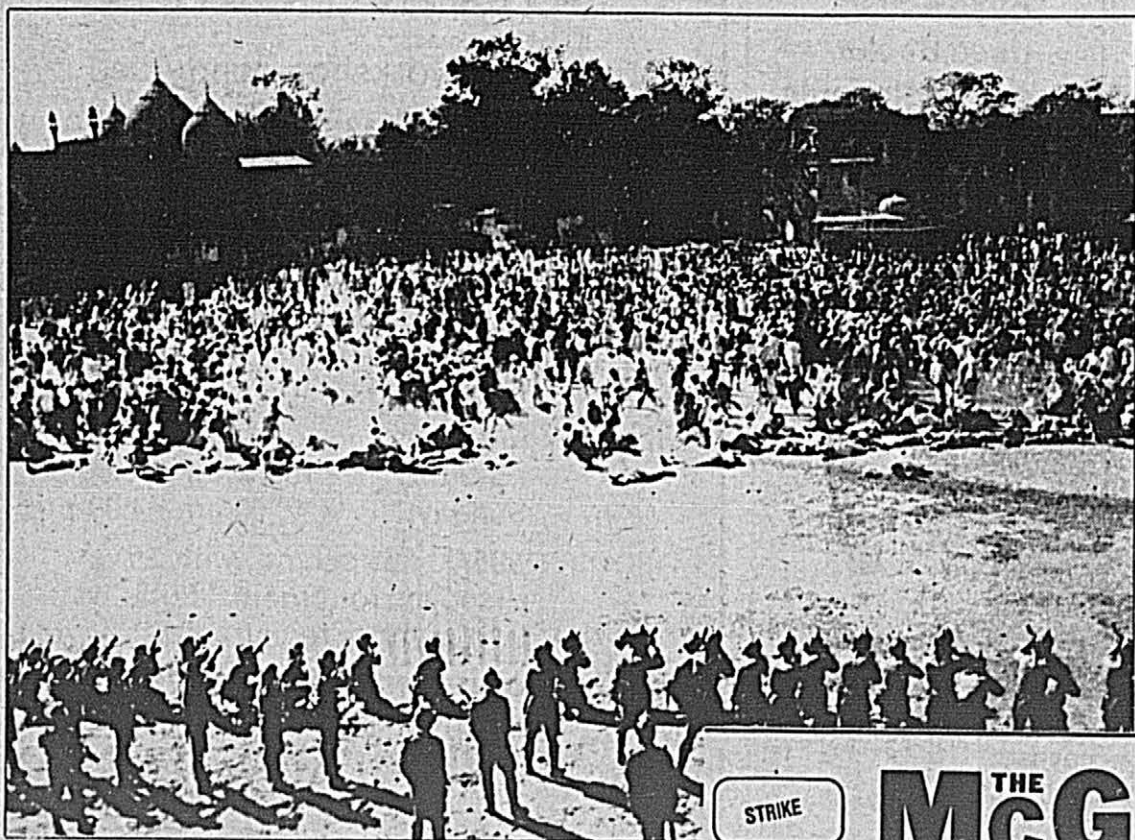
If we are to accept the analysis that it was through an amalgamation of Gandhi's one-dimensional passivity, non-violence and vegetarianism and Nehru's "inherited" political slickness that constitutional freedom was given, then we must side with Mrs. Gandhi's present regime. Only with her wholehearted support and 2.5 million sterling (\$7 million Canadian) of Indian government funding did the Attenborough project proceed.

While this film was being shot a vast famine was ravaging the area surrounding Bombay. Also remember that Mrs. Gandhi's government is funding one of the most elaborate building projects — the multi-million dollar Asian games complex in Delhi — replete with western-style highway fly-overs and high rises to boot.

Mahatma Gandhi in Attenborough's eyes is a perfect combination of progressive political ideologies (travelling third class rail by reserving the entire carriage) and political activism (civil-disobedience and vegetarianism).

Another more credible version of the "independence" movement is that Gandhi manipulated religion, a language the masses were accustomed to, for the injection of political passivity.

please turn to page 5



Troops open fire on a defenseless crowd protesting British rule in Attenborough's "GHANDI".

STRIKE

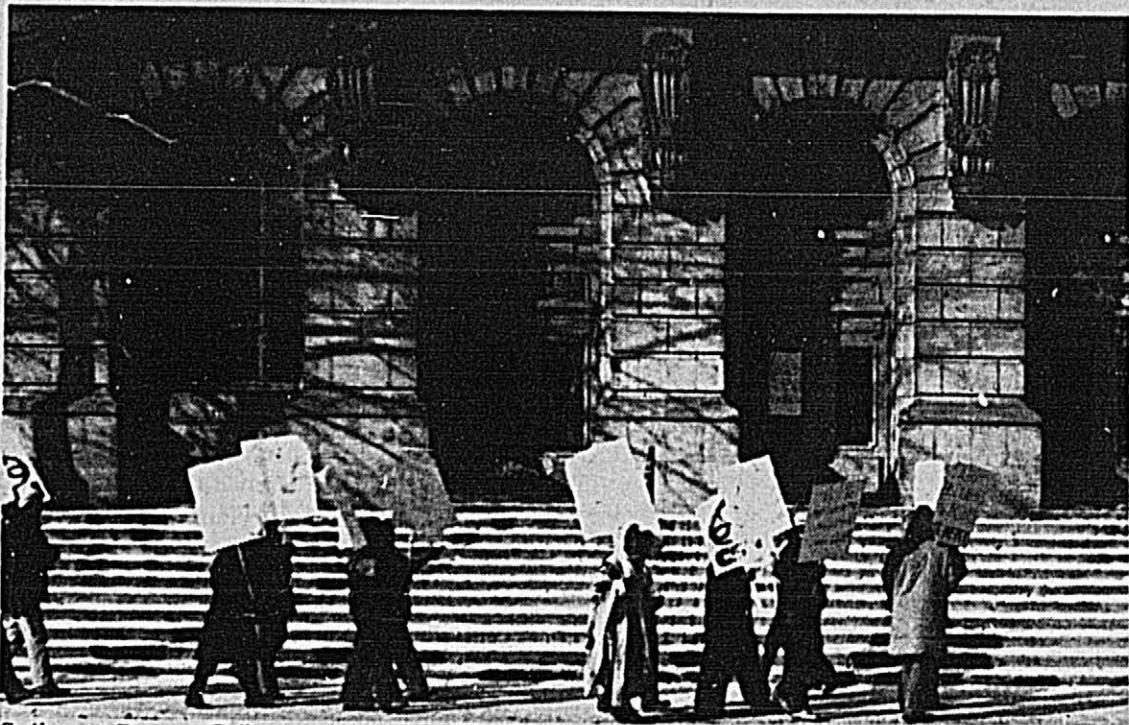
THE MCGILL DAILY

STRIKE

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Strikers at Dawson College protest wage roll-backs and infringement of collective bargaining rights. McGill workers may strike next week.

Students support strike

by Richard Flint

Students and staff came together last night to express solidarity for McGill's unionised workers and the Québec Common Front.

The founding meeting of the McGill strike support committee was held yesterday in the University centre.

Ed Kowalchuk, McGill residence negotiating committee representative for the Service Employees Union, said to the group, "The negotiations have never been allowed to start, we haven't been moving, we've just been blocked."

The union has to negotiate sectorially with the government and locally with McGill. According to Kowalchuk, McGill negotiators have waited for government legislation to impose the contract with university workers.

"We keep getting stalled, it's an effort to get them to stay at the negotiating table," said Kowalchuk.

McGill members of the Service Employees Union renewed their strike mandate last Sunday and are prepared to walk out next Wednesday. Other sections of the union, notably at Univer-

sité de Québec and Université de Montréal, will be voting in the next few days.

The committee formed four smaller groups to work on specific projects:

- One plans to lobby student and faculty associations for strike support. A petition is being circulated calling for the Students' Society to back the union.

- Another group is establishing meetings and study sessions to provide students and staff with strike background and information.

- A publicity group was struck to produce pamphlets, letters to faculty members and press releases. The fourth group

began co-ordinating picket duties, potential support demonstrations and information tables.

Staff and student strike support committees have played key roles in McGill's two previous strikes (1973 and 1980). According to strike support committee members, student support can be critical in speeding an equitable resolution of the dispute.

"People don't strike for fun, there's real hardship for everyone involved. We have to let campus know what the real reasons for this strike are and then students will support the workers," said one member.

'Sad day for McGill'

by Melinda Wittstock and Dan Horvat

Today, John Chettle of the South Africa Foundation is speaking at McGill.

At yesterday's emergency meeting, Students' Council voted by a seven to six margin to allow Chettle to speak at McGill about investment in South Africa.

Councillor Ramesh Singal said, "Council has clearly stated that we do not support investment in South Africa which supports a racist regime. It is our policy to have nothing to do with anyone supporting apartheid."

However, Vice-President University Affairs Peter Dotsikas believes that, "by not letting this person speak, we are denying freedom of speech. We are censoring."

"I believe divestment is effective yet I don't believe the views of a majority (of students supporting divestment) should dictate to others who they should listen to. I will most likely disagree with what the gentleman has to say," said Dotsikas.

Councillor Colin Tomlins stated, "The issue has nothing to do with free speech... What we are trying to do is point out that we are under no obligation to provide a forum for individuals or groups that, by their actions, support racism. They have no right to make a claim on our time or space."

Singal added, "Our pro-divestment policy is based on

sikas replied, "I can't speak on this. The issue has not been addressed yet. We don't know our position on the strike."

Several students also questioned the propriety of sponsoring John Chettle, a representative of the South African Foundation, to speak at McGill on the benefits of investment in South Africa when Council's position on this issue is supposedly pro-divestment.

A straw poll taken at the meeting showed 36 students oppose Chettle's presence and five students, including two executive members, approved.

— Melinda Wittstock

Open meeting, closed mouths

At yesterday's Students' Society Open Meeting, students who were supposedly encouraged to voice opinions about the Society, had difficulty getting answers from executive members.

Issues raised from the floor included Students' Council's commitment to divestment, the strike scheduled for next week and the accountability of representatives to students.

Asked what Students' Society policy will be on protecting students respecting picket lines and boycotting classes during the strike, Vice President University Affairs Peter Dot-

Strike briefs

- The Québec government's Bill 70 extended the contracts of unionised university workers and imposed a 19.45 per cent pay cut when contracts expired December 1, 1982. University workers were not negotiating directly with the government, nor did university administrations demand Bill 70 or save any money by it.

The public sector contract for Common Front workers expired January 1, 1982 after unsuccessful renegotiations with the Québec government. Common Front workers also got a 19.45 per cent wage cut over three months followed by a wage regression. In addition, the government imposed its own three-year contract.

The Québec Labour Code bans strikes while a contract is in effect. Since the government has imposed three-month contracts for university sector unions and three-year contracts for the Common Front, any strike held by those unions during that time is illegal.

- Students at the McGill School of Social Work will not go to classes or do their field work during the public sector general strike. This was decided unanimously in a general meeting of the Social Work Students' Association.

Social Work students spend part of their week in practical training at various social service facilities where most employees — including some students — are union members who will be walking out this week.

"Our faculty has been very cooperative," said Jackie MacDonnel, president of the Social Work Students' Association. The director of the School at the time, Myer Katz, and Judie McGill, field co-ordinator, agreed students would not be held liable for classes or work experience missed. Katz is now on sabbatical, but MacDonnel will meet with the acting director shortly.

"We'll be actively out on the picket lines," MacDonnel said. "That's seen as part of our field experience."

- The strike by McGill's 400 unionised maintenance workers, scheduled for Wednesday February 2, is not yet certain.

The strike would include unionised workers in the university sector as a whole and an absolute majority has not yet voted to strike as some unions have not yet held their strike votes. Final results of all the votes are expected by Friday morning. McGill workers voted 94 per cent in favour of a strike on Sunday.

If McGill's workers do not strike February 2, they will probably strike on March 1 when their government-imposed contract expires.

— David Schulze

- The University is officially claiming they are making no special strike provisions. The secretary of Senate said since the strike would be illegal, 'business as usual' will be the order of the day. This also means Senate regulations on staff and student rights during a strike do not apply, since they pertain only to legal strikes.

In fact, high-level university managers have already held at least one in-camera meeting establish strike policy. Since the university was accused of scabbing during the last strike because managerial staff were instructed to assume the duties of striking maintenance workers, administrators may hesitate to do it again.

Despite official statements, teaching staff are receiving a university memo telling them, in effect, that standard operating procedure for a legal strike will apply. Staff who respect picket lines will be docked pay for the amount of work lost due to their action although salaries may be difficult to calculate since professors can continue working at home.

If the University is willing to grant staff the usual procedures for a strike, then they should do the same for students. Still, no official word from the F. Cyril James Building as several administrators were unavailable for comment.

Please turn to page 6

— Richard Flint



Hollywood meets Mahatma

Continued from page 1

The religio-political tactics lay partly in the concept that the "original sin" could be lifted by the orthodox Hindu rites of self purification. The catharsis could be achieved through "self inflicted suffering and renunciation. The curse of imperialism like that of waste pollution, was to be expiated by ritual penance." (Zaeer Masani, *New Statesman* Dec. 10/82).

Gandhi-type civil-disobedience was exactly that — very muted and much like 1960's "civil" American hippy sit-ins. As soon as the peasantry indicated that it was ready for an organized over-throw Gandhi would, using his papal powers via fasting unto death, suppress the movement of liberation forces. Under Gandhi as under Mrs. Gandhi the peasantry were told to adhere to the instructions of their landlords: i.e., 'wait for the British to leave, then we will solve everything'.

On the question of un-touchables, Gandhi adopted the phoniest of approaches. He used them to inform the general public about his grandiose plans for an egalitarian new India by staying at their homes and eating with them. However, when it came to approving any of their plans for unification he replied simply that God would help them. His cynical rejection of their organizations and his intervention on behalf of their rulers (the Raj and other heads of Princely States) to quell desires for reform was not in the least an issue in this film. It was constant slavish aggrandisement.

His non-violence never went beyond token priest-like sermons and the histrionics of fasts "until death." Socialism was dismissed as something totally strange and inapplicable, in reality not true. His conservative non-violence overruled all progressive tendencies. It was taboo to talk about the take-over of land by the tillers. God would not agree to it.

Mrs. Gandhi does not accord with it either. Mrs. Gandhi's government, constantly pricked by revolutionary

movements in pockets throughout India, is attempting to use this technically poor film to deaden political activity. (Even by Hollywood standards the post-dubbing, mixing and constant violin playing lacks the luster of honest colonial films such as *Bhawani Junction* and the *Deer Hunter*).

By having Attenborough present General Dyer's Amritsar Massacre (1919) with the requisite anti-British tone, Mrs. Gandhi makes her own government look as though it is posturing objectivity. The court case and the indictment of Dyer by his own people depict the occupying powers as relatively sincere and objective.

Sincere and objective they were not. Frantz Fanon, in *Wretched of the Earth* said "For the colonized person objectivity is always directed against him."

The lifting of British guilt via the court scene is similar to the political misrepresentation of the Hindu-moslem conflict. This conflict *did* exist prior to the arrival of the British; the Nawabs and other heads of Princely States used it, and other tribal differences, to maintain a strangle hold on the peasantry. The intensification peaked under British domination.

The pro-Gandhi critic will fall into the trap of eulogizing this seemingly anti-British sentiment. But the temporary swelling of egos on Brick Lane and Pontobello Road (London, U.K.) and other places where Indians and Pakistanis live will soon fade as the Thatcher government, and the like continue their support of racist institutions such as the National Front. The anti-British tone seems to be thrown in to assuage the Indian nationalists who could not agree to the funding of a pro-British film.

Such a film never points to the repressive nature of Mahatma Gandhi's efforts to subjugate the potential revolutionary forces around him. He exonerated the role of the Indian feudal and landholding classes, and continually squashed revolutionary uprisings by using his program of fasts.

The uprisings could have been used to

establish systems for the just distribution of lands, building of hospitals and schools. Rather the legacy that Gandhi left behind is one of Ashrams, police forces and armies.

Despite this attempt to use cinema to fabricate a Ramaesque and Krishnaesque sense of history, the Indian peasants are showing great courage in defying the present Gandhite regime.

The Haxalite movement, and other struggles in Bihar, Kerala and West Bengal have proven to seriously threaten the Indian Government (Congress(I)).

There is little hope that this English-language film will have much of the intended de-politicizing effect. Most of India's 800 million people speak other languages such as Hindi, Urdu, Kannada, Marati, Panjabi, Malyalam, Gujarati, Sindhi, to mention just a few.

The subtitled and/or para-dubbed versions will therefore seem foreign and will further re-enforce the mistrust of colonials (like V.S. Naipaul), who try to maintain their control on the construction and interpretation of history.

Attenborough's *Gandhi* is not the cinema of opposition. Satyajit Ray, an Indian filmmaker whose films continually articulate the lives of the down-trodden and feudally oppressed are examples of the cinema of resistance. His works usually use the narrative, rather than the documentary framework to question the feudal reality of India. Examples of this kind of filmmaking are *Sadghai*, *The Chess Players*, *Pathar Panchali*.

Attenborough's film, however, divides a relationship of agreement with state structures. His methods of re-creating history never look to the other side, to the side of the victims, and it is because of this that his film is politically cynical.

History from his point of view consists of kings, queens and puppet dictators and their whimsical lives. Progressive and oppositional readings of events besieging a country describe the nature of struggles the common people are waging against an unjust government(s).

Herzog: unclaimed documentarist

by Brendan Kelly

Any way you look at it, Werner Herzog is unique. The only ambiguity is whether he is a madman or a genius. During the making of his last feature *Fitzcarraldo*, he wondered aloud if anyone would ever give him money to make another film or if he might instead end up in an asylum.

The man whom Francois Truffaut called "the greatest film maker alive today" is primarily known for his feature films (such as *Aguirre*, *Wrath of God* and *Nosferatu* to name two) but has also directed several documentaries which have received much less critical and commercial acclaim. This is, in part, due obviously to Herzog's own priority of fictional features. But the fate of his non-fictional films is not helped by the prevalent apathy toward documentary film making. In spite of this, several of his shorter films were shown at the Museum of Fine Arts on Saturday.

The best was *La Soufriere* about a supposedly inevitable volcanic eruption in Guadeloupe. The scientists said it had to happen and so 75,000 citizens were evacuated. Only three destitute peasants refused to leave. In characteristic fashion, Herzog dropped his other projects arriving from Germany with three camera-men within two days of the announcement of the imminent eruption.

Fascinated by the danger — the possibility of catastrophe — and by these men's indifference toward death, Herzog boasted afterwards, "We treated it with great disrespect, Jörg and I walked all the way up to the crater and pissed in it. The matter of fear doesn't come up. Nobody else could have made the film, and somebody had to. I suppose you will realize from this that in some way I have resolved the death question."

Self-congratulation aside, *La Soufriere* is funny in a deadpan way (if you're fond of black humour) and is a strong editorial on an economic system that creates passive misery like that of the peasants on the slope of the volcano whose futures are so bleak that even the fear of death has been extinguished.

Less successful is his portrait of livestock auctioneers in Pennsylvania *How Much Wood Would a Woodchuck Chuck*. He is fascinated by the auctioneers' perversion of the language for its musical qualities but is frightened by their speech as a perverse by-product of capitalism. In an irony Herzog would have appreciated, the copy screened at the Museum created further linguistic bafflement. Originally made in English, it had been dubbed into German, and then badly translated English sub-titles were added.

The Great Ecstasy of the Sculptor Steiner was the most poetic of the documentaries. It is an ode to Walter Steiner, woodcarver and skier — considered by many to be the best skier-jumper in the world — and is most memorable for the slow-motion photography of Steiner flying through the air as he risks his life to save his dreams.

Herzog, appearing more morbid than usual as he narrates the film, is attracted by Steiner's ability to push Nature's

Please turn to page 6

Indian Story strong indictment

by Martin Siberaok

"The Indian people have a terrific capacity to bear their hardships." — Indira Gandhi, Prime Minister of India, 1975

An *Indian Story* (1982) is a 58-minute documentary about the suppression of civil and democratic rights in the world's "largest democracy": India. It deals with the complex problems that exist in Indian society; problems that independence has not been able to eradicate.

The film focusses on the plight of the underprivileged (the dispossessed peasantry) in the state of Bihar, Eastern India, and on their oppression by the landlords and the police.

This oppression is highlighted by the persecution of the Harijan (the un-touchables) in India's caste-oriented society, and by the horrific incident in November 1980 involving the blinding of 33 prisoners in the city of Bhagalpur.

The blindings were carried out by police officers in the name of "justice." Claiming all 33 prisoners were notorious criminals, the police pierced or gouged the men's eyes out, and in some cases injected acid into them. This was an at-

tempt to stem the rising "wave of crime" by using them as examples. Twenty of these victims possessed no criminal records.

After the incident became public, 15 police officers were initially suspended from their duties, only to be re-instated and some even promoted. Only the ex-Superintendent of the Bhagalpur Central Jail remains suspended — he brought the blindings to the public's attention.



The film's director, Tapan Bose, set out to document these blindings, only to find that such occurrences had been going on for several years in Bhagalpur. Thus he extended the subject matter of his film to expose the unjust conditions under which the majority of the Bihar population live.

Stories of harassment, beatings and killings are recounted by the victims, shedding light on the daily reality of the dispossessed peasantry. Much of this harassment is carried out by the police or by thugs in the employment of the landlords. Many times these attacks are unprovoked which serve to intimidate the population.

An *Indian Story* reveals the acute poverty of India, and exposes the corruption and the exploitation found in the Indian system, which has been kept intact through archaic laws. The film is a strong indictment against the denial of justice and human rights, prevalent in present day Indian society, which underlines the necessity for change.

"The law has become an instrument of injustice for many." — Gobindo Mukhoty, a Supreme Court lawyer

McGill plays war

by Albert Nerenberg

Have war will travel.

Two McGill plays, transporting various surreal images make an indictment of how really awful a big war can be and how silly a lot of the people involved act.

When *Guernica* and *Picnic on the Battlefield* by Arrabal descend from some European anti-war tradition onto Players Theatre you get a weird melange of flashing lights and political aphorism hovering on the stage.

The Tuesday Night Café Theatre presentation of the plays was in places well-acted, but as an anti-war experience just out of nowhere.

Guernica, based on the bombing of a small town during the Spanish civil war, has an interesting set-up but gets little beyond oblivion which incidentally appears to be the subject of the play.

A man and a woman are sitting in the rubble of their bombed out house. Within a set, ingeniously made up of newspapers and cardboard, the pair go through various debates on the sex they've been having together. Intermittently they cringe for a series of bombings accompanied oddly each time by the passing of a gun-toting old woman in front of the stage.

Effi Mayer plays the wife trapped in the bathroom. The rocks fall on her during the bombing and she complains about the wounds she receives. The man, played by Jimmy Simon, makes feeble efforts to extract her from the bathroom, questioning her about pain and at the same time defending his ability to have an erection.

Mayer, does quite well within her confines expressing herself mostly through differing levels and inflections of complaining, wailing, and shrieking. Simon, who had the entire stage to use for some reason limits himself to a small part of it, but consistently keeps up a bumbling nondescript character.

At intervals, a person wearing something like a Nazi uniform confronts him, delivers short bursts of mocking laughter and at one point knocks him down to eat a chocolate bar sitting on his back. Victor DeCicco is a natural at playing the fascist officer.

He returns to the woman agitated.

"You and your passion for reading in the lavatory," he exclaims.

The play ends with a conclusive bombing. The lights come up. The bathroom and the people are gone. All that is left is newspaper and a single red balloon.

An obnoxious woman, dressed safari style and well-effected by Marcia Chappell, waltzes out and pronounces that she shall turn the whole thing into a novel.

The second play, *Picnic on the Battlefield* is more cohesive. It too begins on a bomb theme as a prostrate human figure writhes to explosions. The lights come up and a nervous soldier played by Stephen Souter is there.

He is walkie talkieing his commanding officer when suddenly his parents arrive with picnic basket and umbrella. The father, an arrogant loudmouthed hatted man, (Howard Rosenstein), starts talking about the joy of warfare while the mother arranges the meal. The soldier, slightly perplexed by the situation, submits to them.

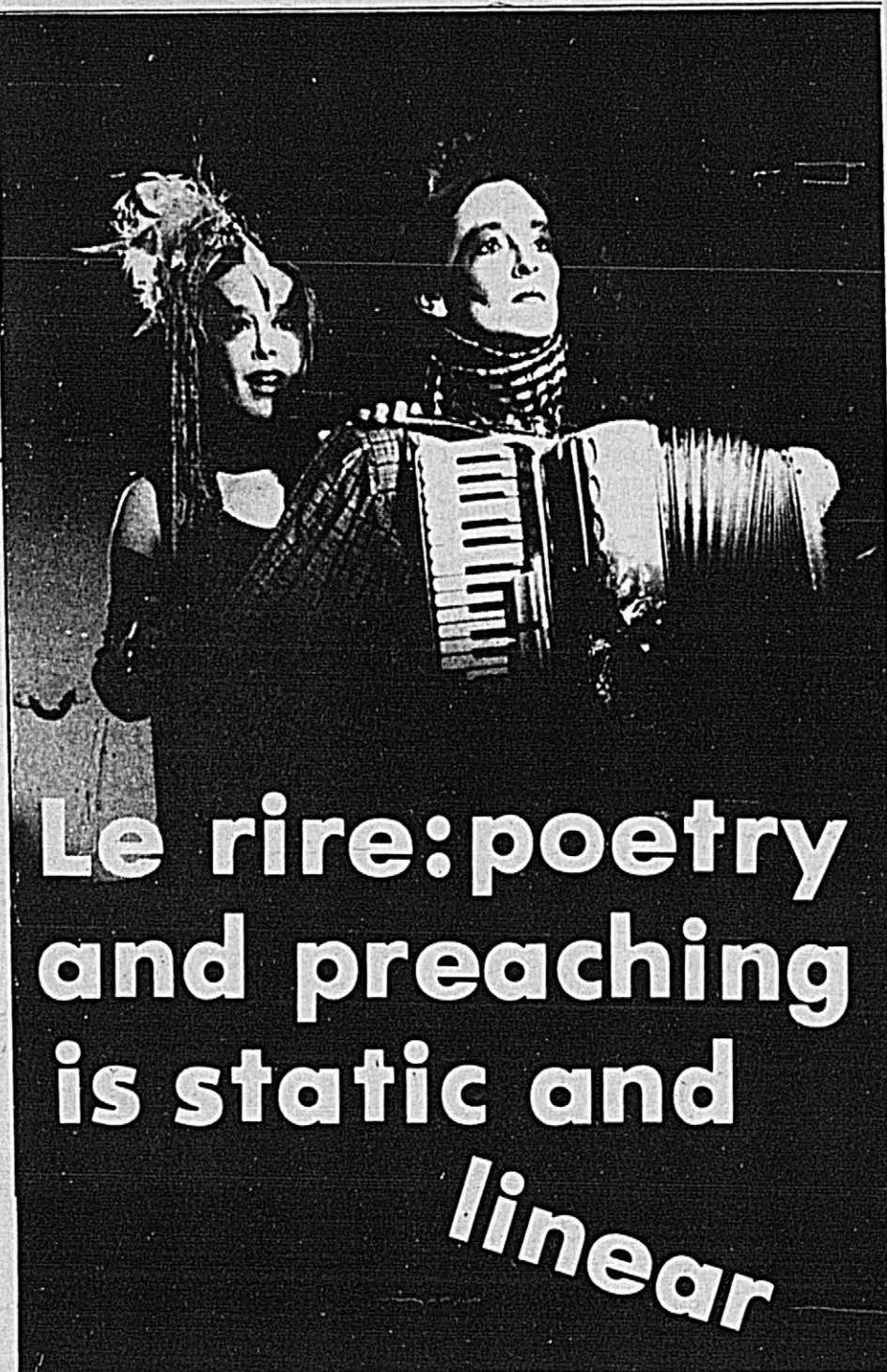
"Have you been cleaning your teeth" mother demands.

An enemy soldier appears and they capture her (Lisa Ridgeway). The father flashes a photograph of his son standing one foot on the captured soldier.

The end comes as the wife gets up and puts on a flamenco record whereupon the four of them begin to square dance quite convulsively around the stage. By this point the play has become a good argument for the opposite of what it is meant to advocate and the dancers are machine-gunned. A nice touch.

Both plays seem to effect lucid statements that there is something strange about war. The sporadic direction and special effects give you the uncanny sense of having discovered video game theatre. The presentation and perhaps the script make war the ultimate flashing beeping nuisance.

The selection of the plays re-affirms the unfortunate rule in Canadian theatre of importing European plays in an attempt to better explain many things and especially things like war. For an hour or so the daily threat of nuclear annihilations seemed to disappear into bizarre dramatic blabberings.



Le rire: poetry and preaching is static and linear

by Susan Keys

The latest production of *Le théâtre expérimentale des femmes* offers strong proof that good poetry does not necessarily transfer well to the stage.

Le rire de l'étrangère is a montage of poems and monologues by writer Suzanne Jacob, selected and conceived by Laurence Jourde. Despite competent direction (also by Jourde), and the valiant efforts of five energetic actresses, *Le rire de l'étrangère* is almost totally lacking in dramatic interest.

The unifying concept of the play is a fairly hackneyed pretext for presenting Jacob's writings: a group of strangers meet in a train station, bare their souls, and by the end of the play, discover that they have something in common, despite appearances to the contrary.

Along the way, we are treated to several didactic and stereotypical speeches about the necessity of breaking away from the repressiveness of a patriarchal society. In the atmosphere of *Le théâtre expérimentale des femmes*, such preaching to the converted takes on an irritatingly self-congratulatory tone.

The play opens in an atmosphere of quiet desperation as we meet three of the characters: a woman who has just walked away from her seemingly-idyllic middle-class marriage; a young woman saddled with her dying mother-in-law, and an elderly, senile bag-lady.

Two gypsies suddenly arrive, and explode the atmosphere of gloom. Epitomizing freedom and sensuality, and acting as alter-egos to the three troubled women, the gypsies dance, sing, stamp, and shout in an attempt to lead the despairing trio to self-awareness and creative affirmation of their identities.

tities.

Jourde's attempts to create a dramatic whole out of disparate writings, and inject some conflict and interest into the characters' interaction through the catalytic presence of the gypsies are clever, but unsuccessful. The fast-paced staging and innumerable bits of stage business are obviously intended to provide some momentum in an otherwise very static and linear production. While relatively diverting, the frantic movement about the playing area, and the actresses' often frenzied delivery ultimately do a disservice to Jacob's writing, distracting the audience, and allowing little time to absorb the impact of the poetry.

The five actresses work hard throughout *Le rire*, and are responsible for whatever dynamism and appeal the production possesses. Anne-Marie Provencher as Josette Phaneuf, rehearsing the speech she will deliver in divorce court, and Louise Laprade and Monique Richard as the exuberant gypsies are particularly noteworthy. In the final analysis, however, despite the actresses' energy, and a charming set, imaginative lighting and colourful costumes, *Le rire de l'étrangère* is unsuccessful as a dramatic vehicle.

Le rire de l'étrangère: montage de textes de Suzanne Jacob.

Conceived and directed by Laurence Jourde

Playing at Le théâtre expérimentale des femmes, 320 est, rue Notre-Dame, January 25-February 26.

Reservations are a good idea, as the already limited TEF seating capacity has been further reduced to accommodate the set. Tel. 879-1306.



Seen here are Dr. Rance (Bernard Mosca) and Nicholas Beckett (Paul Johnson) in the co-production of *Tuesday Night Café* and the McGill Drama *What the Butler Saw*. It is playing in Moyse Hall through Saturday, January 29.

continued from page 4
limits. The film raises the usual questions about Herzog's possible exploitation of his subjects versus his artistic achievements but doesn't come close to answering them.

There's one scene where Steiner has just landed on his head — at a speed of about 140 kmh. The camera focuses on Herzog on the sidelines and he starts talking very excitedly about the possibility of this being the end of the movie. The frightening image conjured is of Herzog positively basking in the mortal drama he's chronicling.

...anti-divestment

continued from page 3

student's views, and we are supposed to be representing these students. We should not spend student's money on things which they do not wish to support."

In response to Council's decision, South Africa Committee co-coordinator Toby Mendel said, "I find a disgusting lack of responsibility on the part of Council to represent student

wishes.

"If we continue to sacrifice our principles by bringing in racist organisations such as the South Africa Foundation to speak at McGill, then the future of democracy at our university is at stake."

Singal noted, "It's a sad day for McGill and a sad day for Council. Some Council members should be impeached for such activities."

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Production art's last night

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The Next Phases In the Arab-Israeli Peace Process

AVNER YANIV

- Visiting Professor — Department of Government at Georgetown University — Washington, D.C.
- Director of The Institute of Middle Eastern Studies, University of Haifa, Israel

DATE: Friday, Jan. 28 at 12 noon

PLACE: McGill Hillel — 3460 Stanley St. — 845-9171

Free Admission...Everyone Welcome

a Jewish perspective: Close Encounters of the Intermarriage kind

Monday, Feb. 7: Mixed Marriage, Intermarriage & Conversion: Jewish concerns & modern needs. Rabbi Howard Joseph of the Spanish & Portuguese Congregation. 7:30 pm.

Feb. 14: Issues, Ingredients, & the Unknown: Rabbi Israel Hausman of the Chevra Shàas Adath Ieshurun Hadrath Kodèsh. 7:30 pm.

Feb. 21: Jewish Symbols: A visit to a Synagogue. Rabbi Michael Kramer of Adath Israel — 223 Harrow Cr., Hampstead. 7:30 pm.

Feb. 28: From My Own Experience: A group discussion with couples who have undergone the whole experience. 7:30 pm.

**All sessions will be held at:
Hillel House, 3460 Stanley, 845-9171.**

February Lectures Fee:

	per couple	individual
early registration (before Feb. 1)	\$6.00	\$3.50
late registration (after Feb. 1)	\$7.50	\$5.00



continued from page 3

•Montréal CEGEP teachers walked out yesterday in protest against Bill 105. Aside from wage reductions, the Bill could mean an extra workload of 25 per cent for some teachers and extend college class hours until 11 pm.

University and college student representatives at a conference last weekend at Concordia's Loyola campus voted to support workers on strike. They passed a motion to negotiate with the unions to ensure the delivery of loans and bursary cheques throughout the strikes. The provincial government announced Monday that the cheques would be delivered by this weekend.

— Moira Ambrose

•In a strongly worded statement yesterday, a Québec student association condemned the Lévesque government and supported the Common Front in the current public sector strikes.

The president of the Association Nationale des Etudiant(e)s du Québec (ANEQ), Edith Ouellet, said "because of their hypocritical, despotic and authoritarian attitude the Lévesque-Bérubé government must be held uniquely responsible for the conflict, which starting today, has paralysed public and para-public services, including education."

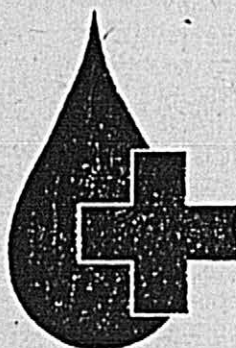
L'ANEQ, comprised of 16 CEGEPs and three universities totaling some 75 thousand students, also believes the government-imposed contract will cause a "degradation in the quality of education, health services and the general standard of living of all Québec residents," the statement read.

"If the government's only objective was to reduce the deficit, they would have been content to just cut salaries. However, at the same time, they used (the decrees) to attack the unions on non-salary issues," said Ouellet.

McGill is not a member of ANEQ.

— Richard Gold

**The Political Science
Students' Association
welcomes you
to its student lounge and café.
Meet interesting people
and drink the best coffee on campus!
Leacock 425
Weekdays, 10 am - 2 pm.**



**COMING
NEXT
WEEK**

**1983
ENGINEERING
BLOOD DRIVE**

**Monday to Thursday
January 31 to February 3
10 a.m. to 6 p.m.
McConnell Engineering
Building**

FREE BEER TICKETS

Classified

Ads may be placed through the Daily Ad office in Room B17, Student Union Building, 9 a.m. to 5 p.m.

The deadline for accepting ads is 5 p.m. two days preceding the issue the ad is to run. McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day. McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day. The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

Non-smoker to share beautiful spacious 6-1/2 with two others. Furnished, hardwood floors, high ceilings, balcony. Fifteen minutes from campus. \$135/mo. Heat, water tax included. 844-0344.

Law student seeks quiet non-smoker to share large bright furnished 4-1/2 on Drummond St., 5 minutes from campus. Rent \$250. Call 286-0415 (eves), or 487-7822.

Apt. or flat 2 bedrooms. Preferably furnished. For May, June, July. Handy to downtown. Evenings 484-1481. Days 395-7348.

Unfurnished room available in a 4-1/2 apartment until the end of April, 1983; 5 min. from Métro Vendôme (NDG); call Dan after 6:00 pm, 489-5019.

ESCAPE THE GHETTO. Spacious, renovated upper duplex, two bedroom, balcony & sundeck, furnished, five minutes from McGill. Share with research technician, \$225/month inclusive. Work — 392-5764, home — 849-0932.

Apt. or flat 2 bedrooms. Preferably furnished. For May, June, July. Handy to downtown. Evenings 484-1481. Days 395-7348.

Sublet 3-1/2, 20 min. from campus. \$195/mo. utilities included. Available Feb. 1. Call 288-8808.

Large, bright 4-1/2. Sublet May-Sept. Option to renew. Clean, new bldg., indoor parking, sunroof. Cedar Ave., 10 min. to McGill. Water incl. fully carpeted, appliances. 932-5666, 286-0356.

1/2 to sublet on Lorne Ave. 170\$ a month. Tel. 842-2310. Tax & heat included. 3 min. from McGill.

343 - MOVERS

The Ghetto Mover. Need something moved? Closed truck, cheaper than trailer rental and NO HASSLE. Call Gary 744-6837.

350 - JOBS

Earn \$15/hour or more from home. Good Communication skills required for telephone

work. Duration: 1 month only at night. Call Marie after 21:00 now. 277-8763.

352 - HELP WANTED

CURLING

The McGill Curling Club will start its winter season on Saturday Jan. 29, 1983. We will be curling at the Royal Montreal Curling Club, 1850 de Maisonneuve West at 1:30 pm.

EVERYONE WELCOME

354 - TYPING SERVICES

TYPING SERVICES — IBM Selectric — reasonable rates. Call 488-0696 (evenings), 488-3177 (weekends).

Typing, IBM Selectric III, bilingual, reasonable rates, same day service, professional work / accurate / fast. Call Lise: 255-9483.

Typing — \$1.10/page, fast and reliable service. Correction of spelling, grammar, footnotes, etc. Located near McGill — 3668 Durocher No. 4. Phone 849-9587 or 488-3172.

356 - SERVICES OFFERED

ENGLISH TUTORING SERVICE. Individual sessions; Proofreading; Translations to English; Oral presentation techniques; TOEFL review for foreign students. 3465 Côte des Neiges, No. 52, Telephone 933-8106.

Alterations and tailoring are done quickly, to your satisfaction. Skirts, trousers, jackets, overcoats, etc. Please call 845-6641 until 9:30 pm.

Manhattan Weekends leaving Thursdays including deluxe bus, two nights hotel, tour, taxis, theatre discount coupons from \$88 Canadian. Bus only \$50. Andy, 288-2040, 735-2963 evenings.

Quality Downtown Haircuts for McGill students. From \$9.00. Call Gino or Robert at 844-3309.

361 - ARTICLES FOR SALE

EVERYTHING I OWN'S FOR SALE. Come for coffee and donuts; no (reasonable) offers refused - of special interest to computer/electronics people. Brad at 279-0920.

FOR SALE — Viking washer, \$250; dryer, \$250. Phone 932-9041 after 6 pm.

Darkwood dining table and 2 chairs for \$140. Modern coffee table for \$20. Please call 483-5901.

Desk, tables (inc. coffee, bedside & telephone), platform for bed, etc. Made to

suit your budget. Handyman available. Near campus. 849-5861.

FUTON SALE ENDS JANUARY 31/83 Highest quality, lowest price in town. Single \$93, Double \$114, Queen \$132. Ménage à Shaw 287-9101.

Prisoner needs home — young male rare yellow Budgie for sale. Sweet voice, quick mind. Cage and food available. Faces doom. Please call Alisa 285-0072.

SQUASH RACQUET for sale: Goudie International - perfect condition, lightweight - bargain at \$20. Call Sue at 286-0921 evenings.

365 - WANTED TO BUY

I am looking for size 9-1/2 - 10 ice skates — please call Peter K. 844-2797/392-8955.

372 - LOST & FOUND

Marc Gagné, I have your winter coat which you left in our car last Friday. Call Andrée at 933-8067.

LOST: Jan 18 between Education and Arts buildings: women's gold selko watch. High sentimental value. Please call 286-0606 or return to security. REWARD.

374 - PERSONAL

Wife run away with a soldier? Languishing away on trumped-up Alchemy charges? Want to rap with a Yeoman? Call 392-8983.

383 - LESSONS OFFERED

SINGING LESSONS (vocal technique, breathing, interpretation), elementary piano, SOLFEGE/dictation. Experienced, certified teacher. Near McGill. Call 844-9633 evenings or weekend.

STUDIO 2 presents a holistic workshop in Massage and Therapy beginning Feb. 5. A detailed study of therapeutic application using Swedish Massage Technique will be

highlighted. Preventative medicine for better health! Call Anne Speiser, M.T., 937-9677.

Aerobic Dance, Monday and Wednesdays, at 5:15 or 6:30 PM, 10 weeks, downtown, from Jan. 31/83. 870-2285 (days), 844-1835 (evenings). Special rates for students.

385 - NOTICES

EARN \$\$\$, How? Come and join a growing health-related company. Become a distributor in your extra hours with minimum of investment. Contact Zaheer 845-8359.

DIETERS! For all those interested in a remarkable weight loss program (with a money-back guarantee) please call Lyn at 843-7718 (eves).

MARTLETS & REDMEN BASKETBALL — This Friday, Jan. 28, Martlets at 6:30 pm, Redmen at 8:30 pm. Hoop it up with the Martlets and Redmen Basketball teams this Friday. For further info call 392-4725.

COME WORSHIP in the Christian tradition, Sundays 10:30 a.m. followed by brunch. United Theological College basement. All welcome. For more information. Rev. Chris Ferguson, 392-5890.

International Festival, the most unique event on campus. February 1st, 1983. Tickets on sale at Union B-15.

ATTENTION ALL CURLERS McGill Curling Club begins its Winter Session this Saturday, January 29 at the Royal Montreal C.C. at 1:30. All new curlers welcome!

387 - VOLUNTEERS

Like to work for peace and disarmament? The McGill Study Group for Peace and Disarmament needs volunteers for its information centre. Call Mary Garden at 392-4415.

5% STUDENT DISCOUNT ON THE BEST CHOICE IN USED FURNITURE IN TOWN

Reasonable Prices On:

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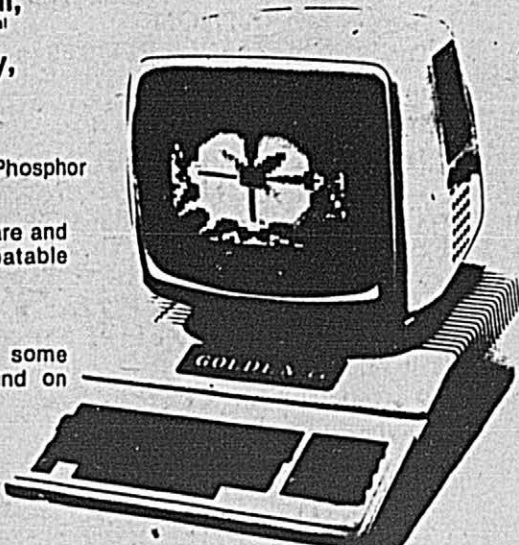
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ERRATUM

The quotations in yesterday's Daily attributed to Ellen Wilklum and Steven Koujoundjian in the Campuspeak column were incorrect.

WINTER CARNIVAL SPORTS SPECIAL

\$2.00

BUYS YOU A TICKET TO



Tuesday, February 1st
Concordia vs Martlets
6:30 pm

Concordia vs Redmen
8:30 pm

at the
Sir Arthur Currie
Gymnasium

AND

BREAKAWAY

WITH THE
HOCKEY
REDMEN



Laval vs McGill
Saturday February 5th
at 7:30 pm

at the
McConnell Winter
Stadium

Happy Hour 6:30 pm
Tickets available at Sadle's and the Department of Athletics till Feb. 1st. The first 150 students will receive a coupon for free french fries sponsored by Burger King.

Make it a point to
breakaway with the
Hockey Redmen

Carlsberg Light



CRACK OPEN A COLD ONE

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 700 DORCHESTER W (Central Stn) 868-2091
 1520 DE MAISONNEUVE W (Corner Guy) 931-3063
 (de Maisonneuve Location open Saturdays 10:00 to 15:00 & evenings to 21:00)



LAMBDA CHI ALPHA

Invites You to
Learn about Fraternity
in an Informal Setting

Thursday, January 27th

7:00 pm

Open House

and

Cocktail Party

3505 Peel Street

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 Cut travel costs and gain valuable work experience abroad with the **Student Work Abroad Program (SWAP)**.

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FREE DELIVERY

Want to improve your reading speed and comprehension?

READING EFFICIENCY CLASSES

sponsored by the Dean of Students and offered by the
Reading Centre

Mon. and Wed. class
Jan. 31 - 9 March
10:30 - 12 noon

Tues. and Thurs. class
Feb. 1 - 10 March
10 - 11:30 am

FIRST COME, FIRST SERVED

Education Building, Room 203

3700 McTavish Street

IS YOUR SUNDAY SCHOOL UNDERSTANDING OF THE BIBLE BIG ENOUGH FOR A UNIVERSITY MIND?



The Anglican, Roman Catholic United Church/Presbyterian Chaplaincies are offering a Bible Study in a format combining presentations, analysis of the text and critical discussion, that will be relevant to the concerns and lives of today's students.

TONIGHT AND EVERY THURSDAY 10:00 - 11:30 PM, DOUGLAS HALL LOUNGE
ALL ARE WELCOME

IT'S HERE!

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a cosmic experience



FRIDAY, JANUARY 28th

9 AM - 3 PM

SKIING ON McTAVISH! sign up for the races. Co-sponsored by the A.S.U.S., BROMONT, and the McGill Ski Team

12:00 PM **INTERGALACTIC GAMES: RELAY RACES** (Arts Building)

7:30 PM **INTERGALACTIC GAMES: SURPRISE EVENT** (Ballroom)

9:00 PM **DANCE MARATHON*/BENEFIT CONCERT:** 30 HOURS - 7 BANDS. Ballroom; admission: \$5.00 (valid for both Friday and Saturday)
 *Sign up for as many hours as you can handle!

*Pick up your pocket schedules at the Winter Carnival Booth in the University Centre lobby

SATURDAY, JANUARY 29th

ALL DAY/ALL NIGHT BENEFIT CONCERT/DANCE MARATHON

9 AM - 5 PM **SNOW SCULPTURES** (lower campus),
 8:00 PM **FRAT CRAWL**

MONDAY, JANUARY 31st

12 PM **THE NOON TIME EXPERIENCE** (Gert's II)

12 PM **INTERGALACTIC GAMES: WHEELBARROW RACE** (Arts Building)

1 PM **"MOST PEOPLE ON A PIZZA TRAY" CONTEST & LIQUOR PIPETTING CONTEST** (University Centre)

5 - 7 PM **SPAGHETTI DINNER:** Cafeteria. All-you-can-eat \$1.50

8 PM **COMEDY NIGHT:** Gertrude's (FREE)

Pssst! Watch for Harlequin tickets for the February 19th concert.

Budweiser

DE LABATT

